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overture, "Poet and Peasant." Plaintiff conducted disgracefully, and he told him so, there and then. He (defendant) took up the conducting, and the papers said it was perfect.

His Honour—You do not believe all you see in the papers, do you? Defendant—No. Continuing, he said he carried on all his father's private orchestral work, and had a diploma from the Royal Academy of Music as a bandmaster. The members of the band said, "Thank God, you have come!" The Council of the Bournemouth Winter Gardens Association complained also, and they were paying for the band. Among plaintiff's recommendations was one from Mr. Warwick Williams.

Cross-examined—Conductors did make their own time very often. Plaintiff did not rehearse. He should have done so daily. The members of plaintiff's band were competent men. He did not say plaintiff was a "disgraceful" conductor, but that he "disgracefully" conducted the "Poet and Peasant" overture when witness heard it.

Mr. John P. Webber, of the Bournemouth Winter Gardens Association, County Councillor, etc., said he knew nothing about music, but he liked to hear it. People complained to him that plaintiff had not "enough life" in him to conduct the band. The band gave great satisfaction after the plaintiff left. He "stuck up" for defendant at a meeting of the Council for an extra payment. The band under the plaintiff had no "go" or "dash" in it.

The Manager of the Winter Gardens said, through plaintiff's neglect, one night the band broke down in the middle of a selection.

Mr. Hans, first flute, said plaintiff had no idea of *tempo*. Sometimes he took them *double-forte* all through a selection. *Cadenzas* were left entirely to the soloists. Once the band broke down, and plaintiff said, "Do a flourish." He used to conduct three-four time for common time. Several members corroborated.

Mr. Gwyllym Crowe and Mr. Norfolk Megone gave evidence as to the duty of conductors.

His Honor gave judgment for the plaintiff for £40, with costs.

THE CAPITAL AND COUNTIES BANK v. NEWMAN & SINKINS.—This case was heard in the Queen's Bench Division, before Mr. Justice Hawkins and a special jury, on the 14th and 15th ult. The defendants had been partners in the business of London concert agents, and had been connected with the Promenade Concerts at the Covent Garden Theatre. Mr. Sinkins had drawn in the partnership name a cheque for £440, and had paid it into his own account with the plaintiffs, with the intention of discharging some expenses connected with the Promenade Concerts. The cheque was dishonoured. Mr. Sinkins had allowed judgment to pass against him, and the question now was whether the defendant, Mr. Newman, had become liable to pay the cheque.

Mr. Bowen Rowlands, Q.C., and Mr. C. Rose-Innes, were for the plaintiffs; and Mr. Willis, Q.C., and Mr. Tindal Atkinson for the defendant.

Mr. Willis, when the evidence for the plaintiffs had come to an end, submitted that there was no evidence to go to the jury against Mr. Newman; or, in other words, that there was no evidence that he had given any authority for the signing of the cheque.

Mr. Justice Hawkins thought that, under the circumstances, it would be better to hear the witnesses rather than that he should stop the case.

Mr. Robert Newman, the defendant, was thereupon called. He said that on May 15th, 1893, he became partner with Mr. Sinkins in the business of London concert agents. He was to purchase one-third of that business for £500, of which £100 was to be paid down and the balance in the following September.

He had nothing whatever to do with the Promenade Concerts, and it was not within the scope of their business that they should run promenade concerts. He never agreed to find any money for that purpose, and he never in any form or style agreed to become liable for the expenses of the concerts.

The jury, having heard some further evidence, gave a verdict for the defendant, Mr. Newman, and there was judgment in accordance with the finding.

REVIEWS.

Masters of French Music. By ARTHUR HERVEY. Osgood, McIlvaine & Co., 45, Albemarle Street.

IT is no uncommon thing to find that a book dealing with the career of a living composer is nothing but a string of worthless "puffs." A notable exception to this class of books is the present one, which might well be summed up in the two words—buy it. Mr. Hervey's list of Masters is a long one, and it goes to show that the splendid reputation built up for France by Méhul, Boïeldieu, Auber, Hérold, Adam, Halévy, Berlioz, Bizet, and others, has every prospect of being maintained. Thomas, Gounod, Saint-Saëns, Massenet, Reyer, and Bruneau have each a chapter apart, that on Gounod having been written before he died. A number of lesser lights, such as Joncières, Dubois, Widor, Benjamin Godard, Messager, César Franck, Chabrier, to name no others, are included in a separate chapter. Of the former group, perhaps the chapter on Saint-Saëns is the most interesting, probably on account of the versatility of his powers. To give Mr. Hervey's own words, "Saint-Saëns has attempted every style and form, disseminating his works right and left with seemingly reckless prodigality. Never at a loss for an idea, invariably correct and often imaginative, going from a piano concerto to an opera, and from a cantata to a symphonic poem with disconcerting ease, composing rapidly, yet never exhibiting any trace of slovenly workmanship, finding time in the meanwhile to distinguish himself as an organist and pianist, and to wield the pen of the critic, the astounding capabilities of this wonderfully gifted musician may be put down as absolutely unique." By the way, Saint-Saëns competed twice for the "Prix de Rome," and failed. In the course of his critical remarks, Mr. Hervey does not omit a thrust at "our pharisaical country." In connection with the fact of the non-performance in England of the opera "Samson et Dalila," he says:—"Let us be consistent while we are about it. If it is wrong to introduce Samson, Dalila, the Queen of Sheba, Joseph, Moses, or other Biblical personages upon the stage, it is surely worse to sanction the performance of operas or dramas in which scenes are introduced representing the interior of churches, or religious ceremonies of any description. Worse than all is the performance of pieces calculated to throw ridicule upon ministers of religion. To see respectable audiences sitting complacently gazing at a popular actor personifying a clergyman dancing in a *pas de quatre* with his chapel in the background, and to think that some of these very individuals may possibly be numbered amongst those who object to Sunday concerts, is

indeed more than strange." So much recent literature has spoken to the same effect regarding our musical tastes that all this "pegging away" ought to bear fruit. Meantime, Mr. Hervey's book will be read with pleasure by all who are interested in the French masters, who hold such an honourable position in the world of music. His instructive and entertaining volume will not be set down without a hope that more from the same pen is to follow.

Reflections upon Musical Art. By J. Goddard. Goddard & Co., 4, Branch Hill Side, Hampstead.

This work is put forward as "an attempt to define the position of music in relation to other great influences which impress us æsthetically, and to penetrate the secret of its emotional power." The author endeavours, in the first place, by means of a comparison between an early essay of his own on "The Moral Theory of Music," and an article on "The Origin and Function of Music," by Herbert Spencer, to determine how far music, the special language of feeling, springs from language itself. The elements in language of inflection, quantity, pace, accent, and tonal expression are analysed and compared with those in music of pitch, length, pace, accent, and variety in effects of harmony, with a view to showing the connection. Much stress is laid upon the nearness of the arts of elocution and musical composition, in connection with which Mr. Goddard says:—"Limiting survey to the period of modern musical history and to European races, it appears on the surface that those peoples who betray in their ordinary speech a natural aptitude for elocutional effect have made greater progress in musical art than those peoples whose speech is dull and unemphatic. Thus, the Italians, the French, and the Germans have produced greater musicians than the English. The temperament which prevents the Englishman from being lavish of emphasis, pause, inflection—of striking changes in manner of speech—tends to bar his advance in musical composition." This leads to an exhaustive investigation into the question of the origination of music in a composer's mind, his capacity for inward hearing, clearness of memory allied with fulness of storing capacity, and creative power. The theory of heredity is examined, and much is said as to the difference between the aural and visual senses, the object being to show why the beauty of a piece of music will wear out sooner than a visual effect. Considering the nature of the work, the author succeeds, at times, in making his reflections interesting. Books of the kind do not usually provide the means of developing the art of music, but they have their distinct value, and the present volume does not altogether represent labour thrown away.

From the firm of Donajowski, 24, Castle Street, Berners Street, we have received a set of very useful pieces for two violins and piano, arranged by J. W. Slatter. They are all easy, and admirably suited for teaching purposes. When we say that the arranger has chosen his melodies from such composers as Mendelssohn and Weber, there can be no occasion to speak of their tunefulness. They are published separately, and a 'cello part is added, and so contrived as to be, in some cases, slightly independent from the accompaniment. An important addition to the well-known Miniature Scores has just been made with Spohr's violin Concerto, No. 8, in A minor. The score is for one flute, two clarinets, two horns, one bassoon, two kettle-drums, and strings. As the only full score edition published of this concerto—an old favourite—violinists have special occasion to be thankful that it is included amongst the cheap and handy scores which have lately emanated from this firm.

Correspondence.

LADIES AS ORCHESTRAL PLAYERS.

To the Editor of The Orchestral Association Gazette

Sir,—

May I be allowed to say a few more words on this subject in reply to the spirited article by "One of Them," which appeared in the last issue of our Gazette?

My fair antagonist is a skilful fence, knows well how to thrust and parry, and I own to a few scratches. She, however, makes the mistake of looking at the question individually rather than collectively; that is, she tells us how the association with male orchestral players and the rank and file of the theatrical profession has affected her, and forgets to say how it may, or does, affect others. Another error is made in supposing my information to have been so limited. I am quite aware that at the present time lady harpists are permanently engaged in one or two of the London theatre orchestras, and also that lady harpists are likewise engaged in some of our leading orchestras—the Richter and Albert Hall for instance. But the harp is an instrument almost exclusively cultivated by ladies, which accounts for this. Also, I have no doubt, these ladies would be unanimous in saying they have always been treated with unfailing courtesy. It is when the sexes associate together in fairly equal numbers for an indefinite length of time that the positions undergo a change. Again, at present our lady orchestral players are chiefly composed of students of the leading colleges, but as the movement spreads, every girl who can "fiddle a bit" will think she has a perfect right to join the orchestral army. Everything, of course, depends on the individual. A true lady will remain a lady, whatever or whoever she may associate with.

I must acknowledge having made an inaccurate statement as regards there being a muscle entirely missing from the female arm, though the statement was advanced in all seriousness and good faith, and was made on the strength of a similar assertion in a recently published book. Further inquiries have, however, conclusively proved the assertion to be erroneous. But if the female muscles are equal in number to those of the male, it must be admitted they are not equal in strength and development. There is no need to make the case against women worse than it is. "Execution is nothing; it is the soul of music—the subtle something at the back of all execution—which we sigh for. Call it genius—force—electricity—eloquence—what you will; it seems to me to be either weak or totally absent in the fair sex. Women, by their instincts, seem to dream most of marriage, and when marriage comes to a woman, art generally goes to the wall."

Yours faithfully,

WALLACE SUTCLIFFE.

With reference to a paragraph in our last number, relating to the Manchester Orchestra Association's concerts, a correspondent writes to inform us that a conductor is nominated by ballot for each concert.